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song as a jingling lyric, but in other hands it would assuredly have fallen into the jog-trot ballad form. Mr. Millard has produced a very passionate song, emotionally descriptive and highly dramatic in its effect. It contains one objectionable feature, namely, closing twice successively on the dominant of the key, which produces both sameness and tameness; but it is altogether the strongest work we have seen from his pen, and would seem to indicate that he is taking a higher view of his art than heretofore. We accord him praise for "Waiting," and hope that he will follow out this new vein.

The title page is exceedingly beautiful. Both the colored vignette and the lettering exhibit a most elegant taste. It is superior to anything of the kind that we have seen for years.

"*The Langham Polka*," composed by Harry Sanderson. Cramer & Co., London.

This comes to us from abroad, and has in it the old-fashioned ring, which we recognize as belonging almost exclusively to the compositions of Harry Sanderson. The melody is, of course, tender and flowing, possessing still that strongly marked beat which imparts spirit and swing, without destroying the pleasant sentiment. All the parts are equally good, and its melodiousness and simplicity would insure it popularity anywhere. It has an elegantly colored lithographic title page, representing the Langham Place Hotel, and is dedicated, by permission, to the Right Honorable Earl of Shrewsbury & Talbot.

La Hache's Morning Service complete. With easy Anthems and Introits, as authoritatively set forth by the Ritual of the Church Catholic, Protestant and Episcopal in America. La Hache & Doll, Barowne street, New Orleans.

Mr. La Hache has produced here the Morning Service complete, namely, the Venite, Te Deum, Jubilate, Benedictus, Ante-Communion Service, Short Anthems, Introits, Responses and Sanctus. In the production of these compositions Mr. La Hache has evidently aimed at simplicity, in order to bring them within the range of the average good choirs; he has always sought to shorten the Musical Service by avoiding unnecessary repetitions of words, without at the same time rendering the musical phrases abrupt and patchy. In both these aims he has succeeded, and has given us a work which we expect will be much used. We have pointed out frequently the absurdity of repeating the words over and over again, until they are positively rendered meaningless. These solemn songs of prayer and thanksgiving to God, should not be written as a musical exercise, but as a simple vocal setting of the sublime and inspired words, with an humble endeavor to express their meaning and give emphasis to their eloquent

force. Such words ought not to be used to make out the musical phrases, but, on the contrary, the music should be made, in expression and sentiment, to suit the words, just as they are.

Mr. La Hache has written much good music in this work; the spirit throughout is in keeping with the subject. The music is light, as contrasted with massive, without being in any part frivolous, while at the same time some strong dramatic effects are made by the simplest and most natural means. He evidently does not aim after effect, but he achieves it without straining or effort. There are evidences throughout that he has been well trained in the masses of the great masters, both in the style and in certain similarities, which, however, are mainly in such sequences and phrases, which are, seemingly by general consent, looked upon as common property.

Mr. La Hache includes two Te Deums, one for choral purposes, with solos, and the other for quartette choirs alone. They are both good, but we prefer the choral Te Deum, because the musical effects are grander, and the contrasts in sentiment, which are very marked in the words, are more absolute and more strongly defined. Some of the shorter pieces are of great excellence, and throughout the work passages of beauty frequently occur, while the whole is musically, and reflects high credit upon the ability of the far-off composer.

When this work becomes known, it will commend itself to every choir, for it is an eminently useful book, and is available for churches of all denominations.

Sing, Smile, Slumber. Serenade by Ch. Gounod. Arranged for piano, by Edward Hoffman. Wm. A. Pond & Co., N. Y.

Mr. Hoffman has arranged this very popular Serenade, in a graceful and effective manner. He has preserved its sweet, melodious flow, and has at the same time thrown around it a graceful tracery of figures, which might be likened to the floating fantasies of a dreamer. It makes a charming parlor piece, and should be popular with all good amateur players. For its performance it requires delicate and rapid execution, and a refined tone of sentiment.

Guards Polka. Composed by Edward Hoffman. Wm. A. Pond & Co., Broadway.

This Polka is both pleasing and brilliant. Its subjects are all melodious, flowing and graceful, and are, at the same time, characteristically marked and spirited. It is well written, and though not difficult, is very effective when played at its proper tempo. It is one of the pleasantest Polkas issued of late.

BARCELONA.—The baritone Zaughy is engaged for the coming season at the *Liero*. He will first appear in the *Huguenots*.

ANOTHER "POSITIVE CONFIRMATION."

As far as we remember, the Steinways have now had four "positive confirmations," and two jollifications over the Gold Medal which they have gained in Paris, and which four "confirmations" and two jollifications have been found necessary to confirm as the first medal over everybody else. And still it is as far from being the first Gold Medal as ever.

Confirmation No. 1. They advertised that they had the Grand Gold Medal some time before the Jury met, which would seem to prove that somebody had been feeling the pulse of said Jury, and fancied that it was "all right."

Confirmation No. 2. After the Jury had met, they received an ocean telegram from somebody confirming Confirmation No. 1, so that now they really had the first Gold Medal, and no mistake. Then the flags went up, and the champagne went down, and the flags went down too, as a subsequent telegram announced that that wretched Broadway & Son, of London, who left the Steinways away down the list in the London Exhibition in 1862, was again ahead.

Confirmation No. 3. When the Emperor distributed the medals, and gave Chickering the Decoration of the Legion of Honor, in addition to the medal as an Exhibitor, they pompously announced that the Imperial Commission had distinctly classified their's as the first medal, thus confirming Confirmations Nos. 1 and 2, and placing them at the head of everything, John Broadwood & Son, of London, and Chickering's Gold Medal, Legion of Honor and all, to the contrary notwithstanding.

Confirmation No. 4. As the three first confirmations seemed to leave the public greatly in doubt as to the truth of either of them, especially in the face of Chickering's Legion of Honor and Gold Medal, and John Broadwood & Son, of London, it was deemed necessary to confirm Confirmations Nos. 1, 2 and 3. So the Steinways have now got up, lithographed we should say, the very out-and-out Official Report signed by some members of a jury, called the International Jury, certifying that the first Gold Medal for American pianos was unanimously awarded to Steinway & Sons. This Confirmation No. 4 should certainly confirm Confirmations Nos. 1, 2 and 3, but alas! such is not the case. To award unanimously, the names of all the Jury should be recorded! Where are the names of the other Jurors?

And how is it about the Gold Medal over all competitors? If their's was the first Gold Medal, it would include John Broadwood & Sons among the beaten, but the confirmation No. 4, only says first Gold Medal for American pianos!

What has become of the Imperial Commission? Why have they dropped the Imperial Commission—fallen back upon a lower Jury, whose verdict had to be amended or approved by the Imperial Commission? How things do fluctuate! The Imperial Commission stock was up yesterday, and is down to-day; and the International Jury stock has to do advertising duty for some time to come, with but very little chance of convincing the people.

Why did not the unanimous half of the International Jury *date* their confirmation? We cannot think much of confirmation No. 4.

Terrible work, gentlemen, to bolster up an assertion based upon no tangible fact. It has cost a great deal of money, for Paris is an expensive place, and it will cost a great deal more yet, and will make a large hole in a year's profit. And, after all, to come out third best!

(From L'Art Musical, July 25th.)

THE FACTS ABOUT THE AMERICAN PIANO IN PARIS. CHICKERING TRIUMPHANT.

The three medals destined for Pianos were quickly enough placed. One of these was finally unanimously given to Mr. Broadwood, not only as a reward due to his instruments, but it was above all accorded as homage rendered to the great British manufacturers to whom the Piano owes such a multitude of improvements.—the one more precious than another.

The American Pianos had by their exceptional sonority, charmed, astonished, seduced all the members of the Jury, who mentally adjudged, from the first hearing, a Gold Medal to the United States. But after the work of examination by the Jury, it was necessary to indicate to which of the two competitors the medal should be awarded. Then the difficulties accumulated. After two meetings consecrated to listening to the adorers of Sirven and the enthusiasts of Brahma, after innumerable comings and goings, it was put to the vote, but only to find themselves equally divided.

To emerge from this position, they declared an equality between the two makers. But then another difficulty presented itself—one Gold Medal could not be divided, and the regulations did not permit of any division. The jury then decided to give a Gold Medal to each of the competitors. Thus it is wrong to try and regard as a priority one name inscribed before the other. As it is impossible to write two names at one time, and also in the case "*ex æquo*" one cannot absolutely be called the first, it is nonsense to try and establish a superiority of rank between the rewards in a case of equality.

Thus the Jury having awarded the three (3) Gold Medals reserved for the industry of the Piano, found itself as regards the other

nations, shorn of rewards of the same value for distribution. The Imperial Commission were asked for further Gold Medals. The Commission partly promised two more; the first was unanimously awarded to Mr. Strecher, the great manufacturer of Vienna. As regards the second, a name was put forward that immediately provoked reclamations from the greater part of the French manufacturers; but it was useless to judge the value of the instruments or discuss the merit of the candidate, as the Imperial Commission refused the second medal asked for.

After the judgment of the *Class Jury* was accomplished, after the formal decision of the *Group Jury*, the *Superior Council* felt that there was yet something to be done; this immense work of collectiveness seemed to them too vague; it appeared to them like a picture which wanted some master touches to bring out that what was too much in the shade, and to acknowledge parts not clearly enough designed: they went to work. When they arrived at their revision at 10th class, they quickly presented for the cross the name of Mr. Schaeffer, representative partner of the firm of Erard, to prove that the *Superior Committee* had not forgotten French manufacture. Not having Gold Medals to distribute, and not being able to decorate all the manufacturers of this nation, the *Superior Council* prayed the Emperor to attach a new cross to the house of Erard—the true banner of the industry of the piano.

Arrived at the American division, the *Superior Council* could not admit without reserve the judgment of equality rendered by the *Class Jury* in awarding a Gold Medal to each of the Piano competitors; they searched for a means to remedy this. They made enquiries from the masters in the art of manufacture, they consulted the greatest performing artists and acknowledged with them that if there was equality in the sonority there was nevertheless in favor of the *Boston Manufacturer* a difference clearly enough perceptible in the quality of sound, homogeneity and facility of the action. The *Superior Council*, taking equally into consideration the former works of the house of Chickering, which is known as the founders of Piano manufacture on a grand scale in the United States (for before then there were only known a few small makers scattered here and there), recognized that the Gold Medal was not a sufficient reward, and that it was only justice to award Mr. Chickering a special distinction that would place him above his competitor.

The Emperor, to whom these remarks were addressed, by a decree "*de proprio motu*," awarded the cross to Mr. Chickering! Honor so much the greater, being that this cross was the only one that was granted at the Exposition to any of the foreign nations for Instrumental Manufacture.

MARQUIS DE PONTECOULANT.

TERRACE GARDEN CONCERTS.

Mr. Thomas has made a hit with his selections from Verdi's last opera, "Don Carlos." If these selections are a fair sample of the whole, it is hard to understand how the opera failed to strike the Parisians at once, and yet made so great a success in London. This selection may be classed among the special favorites of the musical habits of Terrace Garden.

The Tenth Sunday Concert takes place to-morrow evening, when if the weather is propitious we expect to meet an overflowing audience.

THE EUROPEAN CONSERVATORY OF MUSIC.

This Institution under the able direction of Mr. Charles Fradel will open at No. 4 Bond street, on Monday, September 2d. Applications for admission, circulars, etc., can be made, on and after Monday, September 2nd.

DAVID ROBERTS, HOUSE PAINTER AND ROYAL ACADEMICIAN.

AN ARTIST'S CAREER.

It is both useful and pleasant to inquire why this genius ripened into success and recognition, and that withered away in an unheeded corner. The world, never tired of trying to unravel the "trick" of success, discovers at last that it is no trick; but that success requires natural capability fostered by circumstances, a strong will, industry, prudence, and temper.

The late eminent artist, Mr. David Roberts, a shrewd, worthy, honest man, the son of a poor shoemaker at Stockbridge, a suburb of Edinburgh, was born in 1796—two years after Lord Howe's great victory over the French. He was first sent to a dame's school at threepence per week, just to keep him out of the way of the carts, and to prevent his being drowned in the Water of Leith; then to a rough master, who half flayed his legs and hands with a hard cane, and gave him a dislike to learning for the rest of his life. His first taste for art was shown by rude figures of lions and snakes, copied from caravan cartoons, that he drew with red chalk on the white kitchen wall, to show his mother what "gruesome things" were then exhibiting on the Mound. A gentleman coming one day about his shoes, asked the boy's mother who it was that used the red chalk so boldly.

"Hoot," said the proud mother, "it's just our laddie David. He's been up the Mound seeing a wild beast show, and he's caulked them there to let me see them."

By this gentleman's advice, Davy was apprenticed to Mr. Gavin Bengo, an ornamental house-painter, and employed to grind colors twelve hours a day in a noisome out-house, for the sum of two shillings a week, with a subsequent rise of sixpence a year. Kicked and cuffed by a passionate and uncertain master, Davy's seven years' servitude passed in hard work all day and delicious hours of painting, by the light of his father's lamp, at night. He did not waste his time